1:Seligmann & Seligmann E-5 (1907-1908) 1911
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rigidly observed that we were told that a man might not assist his sister to rise from the ground if she had fallen down and injured herself. Further, it seemed that he should not see much even of the girl whom he was about to marry until she was handed over to him, though according to our Unuwatura Bubula informants it was not really bad for a man to touch any of his *naena* and he was allowed to do this in an emergency. At Sitala Wanniya it was said that adult *kura* and *naena* should not speak to each other even when it had been arranged that they should marry, and at Omuni we were told that if in the old days a man was seen speaking to an unmarried girl, her outraged relatives would seek to kill him. Children may of course come in contact with their parents to any extent and at any age.

Second marriages are, and always have been frequent, a man often marrying a sister of his deceased wife and a woman marrying one of her dead husband's brothers. We believe that such unions were regarded as both a privilege and a duty, though according to Handuna of Sitala Wanniya a man married his dead wife's sister principally because if he married any one else his children would not be looked after so well. If a widow does not marry one of her dead husband's brothers she may return to her parents, though it seemed that if these were no longer living she would generally stay with her late husband's group, whose duty it would then be to look after her and her children.

With regard to name avoidance, a man does not speak the name of his mother-in-law and daughter-in-law and they also refrain from speaking his name, relationship terms being used instead. Nor does a man commonly speak of his son-in-law or father-in-law, or his brother's wife or sister's husband, except by the appropriate relationship terms; beyond this we would only point out that, as already mentioned, neither man nor woman commonly speaks of his or her spouse by name, and there is a general tendency to avoid the use of names and where possible indicate an individual by a relationship term. In no case did we notice any hesitation in giving the name of any adult which we sought to obtain in the course of our inquiries. The objection to saying a young child's name and the reason for this is referred to on p. 103.

5: Spittel D-5 (ca. 1920). 1945 AX5 Vedda AX5

Lastly, there is the *kangotuwa* (deer-skin receptacle for the honey), or *yakka-katte* (devil's mouth) as it is reverently called out of deference to the tutelary demons of the rock, who might otherwise be angered and send the cutter to his doom.

A pile of firewood is now collected on top of the rock to protect the guardians of the ladder, while another heap is made by those below. All being ready they await the protecting darkness. When this comes the play begins. The great fire at the foot of the rock is lit and fed abundantly with green leaves; large volumes of smoke lick uncannily up the side of the hill towards the hives; now there is a stir among the bees. As the Veddas hear it their merriment waxes great: "*Bambaru, bambaru, bambaru*; *thapita, thapita, thapita. Ho bambaru thuape**;" they cry. "*Giddi, giddi, giddi*; *rung, rung, rung*," they jeer in imitation of the flight.

Meanwhile the fire above has been lighted, and two smoking *hulas* have been lowered towards the hives. The air is heavy with the ominous hum of angry bees.

Now is the time for the descent. The ladder, firmly secured to a tree or stone, and guarded by the brother-in-law of the cutter (the only person ineligible to marry his wife in the event of accident), is let down with a propitiatory incantation† to the demons of the rock and ancestral spirits. This being uttered, the hand grip is said to be strong and the feet to cling like jak milk to the stone.

With smoking *hulas* looped to forearms and *matha* slung on shoulder, and hair dishevelled over his face that the bees may not get at his eyes and nose, the cutter, gripping the cane with a single hand, disappears over the edge of the cliff into the darkness and the smoke. The ladder creaks as he feels his way down, for he sees nothing.

He has reached the level of the hives. At a signal the deer-skin receptacle is lowered to him, and this he secures to the ladder. Thrusting a leg between two rungs so that his foot is on the lower and his bent knee against the upper, and his head between two others so that the back of his neck is braced against a rung, he is free to use his hands. First he smokes the hives with the *hulas* mounted on the *matha* and drives away the lingering bees. Then, slinging the *hulas* on his forearms, he takes up the stake and, with its pointed end, cuts horizontally through the lower part of the comb, separating off the useless *yotha* with its contained grubs which the bees stoutly defend. He next cuts the comb in vertical sections, and, loosening each from its attachment, spits it with the pronged end of the stake, removes it, and shakes it into the receptacle at his knee. Thus he deals with all the hives.

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*"The bees, the bees, the bees; pile the fire, pile the fire, pile the fire. Ho! the bees run."

†*Yathinawa* it is called; and thus it goes:—

Haiboa, haiboa, haiboa.
Ma ninthagang hetualee maritchee,
Alut upang nawanthangis maihi helaney,
Maihi wal opuhora thoffuwa hithen,
Hamathoyan saathoisen opuaragana karunahagena.
Tho badey yanna, tho badey yanna, tho badey yanna.